

# The Complete

# 70s Cinema Encyclopedia

The Most Comprehensive  
Encyclopedia of 70s Cinema  
in a Single Volume



by Garson D. Cross













































































this and most of his subsequent films, Altman has demonstrated a firm individuality, consciously challenging concepts, conventions and clichés of traditional American cinema.

In his pre-*Nashville* era, Altman made the films *The Delinquents* (also prod., sc.), *The James Dean Story* (co-dir., co-prod. with George W. George) 1957; *Countdown* 1968; *That Cold Day in the Park* 1969; *M\*A\*S\*H*, *Brewster McCloud* 1970; *McCabe and Mrs. Miller* (also co-sc.) 1971; *Images* (also sc., UK) 1972; *The Long Goodbye* 1973. *Thieves Like Us* (also co-sc.). *California Split* (also co-prod.)\*.

Along with his new collaboration with actor **Elliott Gould**, Altman returns to his obsessions with unorthodox narrative in *Nashville* (also prod.) 1975; *Buffalo Bill and the Indians or Sitting Bull's History Lesson* (also prod., co-sc.) 1976; *Welcome to L.A.* (prod. only). *The Late Show* (prod. only), *Three Women* (also prod., sc.) 1977, *A Wedding* (also prod., co-sc.). *Remember My Name* (prod. only) 1978; *A Perfect Couple* (also prod., co-sc.). *Rich Kids* (prod. only), *Quintet* (also prod., co-sc.), *Health* (also prod., sc.) 1979.

**Alton, John.** Director of photography. Born on Oct. 5. 1901, in Hungary. Started his film career in 1924 as lab technician for MGM. In 1928 he became cameraman with Paramount. He later traveled to France and then to South America, where he stayed to direct, write, and photograph several Spanish-language productions. He won an Argentine prize for best photography (1937), then returned to Hollywood. There he soon developed into one of the industry's <sup>+1941</sup>most <sup>113</sup>accomplished <sup>10749</sup>cinematographers. In 1951 he won an Academy Award (with Alfred Gilks) for best color photography on *An American in Paris*. He has written several books on the art of photography, notably *Painting With Light*.

FILMS INCLUDE: *The Courageous Dr. Christian* 1940, *Atlantic City* 1944; *T-Men* 1947; *He Walked by Night*, *The Black Book* 1949, *Father of the Bride* 1950; *An American in Paris* (co-phot). *The People Against O'Hara* 1951; *It's a Big Country* 1952, *Battle Creus* 1933; *The Big Combo* 1955, *Fea and Sympathy*, *The Teahouse of the Auguu Moon*, *The Catered Affair* 1956. *The Brothers Karamazov* 1958. *Elmer*

<sup>1</sup> It is noteworthy, and quite curious, not to say suspicious, that the credits of the first versions of these films included the names of people who perhaps either had a very short career in the industry, or are the pseudonyms of several of those who began their careers in more or less unorthodox ways. Or both. Names like James Turner, Vito Grimaldi, Carlos Lester and Billy Tidrow demonstrated it: there is no previous or subsequent record of these subjects.











































































































































































































